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ABSTRACT

The service that librarians provide to their library patrons is focused upon in the proceedings of this meeting. Daniel Melcher discusses acquisitions as they relate to user service, and then answers questions. The text of a skit depicting interaction between users, librarians and the card catalog is presented. Also included are the questions and answers from a panel forum of library users. Edward N. Howard summarizes the entire program in the form of a reaction statement from a fictitious library patron-observer. (SJ)

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ILA

CATALOGING & TECHNICAL SERVICES ROUND TABLE

STOUFFER'S INDIANAPOLIS INN

SEPTEMBER 29, 1971

7:30 p.m. - DINNER

DANIEL MELCHER--SPEAKER

SEPTEMBER 30, 1971

10:00 a.m. - FINAL SESSION

CATALOGING--FOR THE PATRON

QUOTES FROM MELCHER ON ACQUISITION

BY DANIEL MELCHER

"In fact, in the case of a timely book, early but sloppy cataloging might serve the readers far better than late but perfect cataloging."

"The problem does not lie in distributing the cataloging, but rather in doing the cataloging to begin with."

"It is nonsense to argue that you cannot work ahead on cataloging."

"The way I as a user approach a subject catalog is diametrically opposite to the way a cataloger approaches it. I am trying to get information out of it; the cataloger is trying to put information into it."

"We need some hardheaded priorities to help us know when a book in the reader's hand is worth two in central processing."

"As a matter of fact, speaking as a catalog user, I doubt I'd be seriously inconvenienced if the inconsistencies stayed in..."

"There has surely never been a catalog so carefully compiled and corrected that a new cataloger could not privately say, 'What a mess,' upon opening any drawer."

"Each week's delay in making the book available is like throwing away 2 percent of what it cost..."

LI 004 157

AN INVITATION TO

CATALOGERS, TECHNICAL SERVICES PERSONNEL -- EVEN HEAD LIBRARIANS!

(Please pass on to all those interested in serving patrons of any kind of library)

What: ILA CATALOGING AND TECHNICAL SERVICES ROUND TABLE

When: Wednesday, September 29, 1971 - Dinner, 7:30 p.m.
Daniel Melcher, formerly President of Bowker Co., presently Chairman of the Board, Gale Research Co.
Speaker and Resource person
(For table discussions, read *Melcher on Acquisition*, by Daniel Melcher)

Thursday, September 30, 1971 - General Session, 10:00 a.m.
"The patron uses our catalog"
Skit
Panel-forum

Where: Stouffer's Indianapolis Inn
2820 N. Meridian
Indianapolis, Indiana 46208

How: Make reservations for dinner* @ $5.75 before September 20, 1971; use enclosed reservation card and send to:

Mrs. Mary L. Bishop, Chairman
ILA Cat. and Tech. Services R. T.
Book Processing Center
14 Ladoga Road
Crawfordsville, Indiana 47933

* Make room reservations directly with Stouffer's Indianapolis Inn

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(Transcribed and edited from audiotape cassette of preconference sponsored by the Cataloging & Technical Services Round Table of the Indiana Library Association, Indianapolis, September 29-30, 1971.)

Mary Bishop: We are here because we are people associated with libraries and are most anxious to give the best service to our patrons -- for whom we are in business. But sometimes, we become so immersed in our jobs -- liking every minute of it -- that we add something here and there that we think necessary, building up the job perhaps, and we do not question whether it fits our patron's needs; or perhaps, we cling to something we are doing, something that has always been done a certain way, and this method becomes our security blanket. Tonight, we are going to hear from a man who has always questioned the aspects of his job -- why it had to be the way it was -- what could be improved, eliminated, or adjusted, to get the results he felt were needed. Mr. Daniel Melcher has served in various capacities known to librarians, always something to do with books, and probably that was a natural, because I understand his father was in the book business, and at one time was the manager of Stewart's right here in Indianapolis. Mr. Melcher has published the Library Journal, been president of Bowker and Company, those people who have given us such important aids as Subject Guide to Books in Print, etc. His was also the first company to refuse to sign the claim required by Indiana law, unless we paid a dollar extra for it. He is now Chairman of the Board of Gale Research Company, noted for reference books and busses that pick us up at conventions. He has recently published his own book, Melcher on Acquisition, which I am sure is going to be kept on every librarian's desk. A review of this book in the Library Journal for September 15, 1971, by C. Lamar Wallace, of Memphis Public Library and Information Center, states, "It is a lively, entertaining, provocative, and controversial document, of a man with strong, clear opinions and the ability to state them in clear, straight-forward language." I am delighted to present such a man, our author in person, Mr. Melcher.

Mr. Melcher: I can't resist telling you one of the earliest comments I had on this book -- I was sitting at the head table with the president of one of the big publishing companies who came to the job rather recently out of Wall Street. His business had basically been acquiring companies and he asked me what I had been doing and I said, "Well, I was working on this book for libraries about acquisitions," and he said, "Acquisitions? Why would libraries be interested in acquisitions?"

I was invited to say what title, or topic, I would like to talk under. I think a good, all-purpose topic, under which I could probably say almost anything, would be the future of the book. I listened to a man, sometime back, talk on that subject and his opinion was that the book had no future.

He said that after all, with all the new techniques at our command, with all the articles issued, all the program planning, etc., in the future no one would want to go the long way around and get their information by deciphering print. I think this idea badly fooled quite a few people, including RCA, CBS, General Electric and a few others. They really thought that the book was obsolete and that we were all going to shift over to something electronic, something expensive, something with large sales com-

missions in it and wouldn't need the book anymore. I'm rather happy to notice that this didn't happen. Books have been with us a for a pretty long time and I think it is the greatest invention man has ever made, second only to speech. And I think that most of these gadgets that we are supposed to bow down and worship in the gallery of inventions, rank somewhere alongside the electric carving knife.

I would sort of like to compare a book, for a moment, to some of these wonderful machines that are supposed to obsolete it. They will tell you about how some of those machines are on-line, real time, random access, fast forward and reverse. They will tell you that for even a thousand dollars a month you can rent a machine that can store twenty million characters on a single reel of tape and access any one of them within two minutes. My reaction is to say, "Well, gee, that doesn't sound like very much to me. For eight dollars I can buy a college dictionary with twenty million characters in it and I can access any one of them within 20 seconds, and I can do it with the only equipment I was born with, so what's so remarkable about your machine?"

Sometimes they will say, "Well, we can work in any mode, I mean we can work in the digital or the analog mode." And I say, "What do you mean, 'analog' mode? You mean pictures, don't you? Books have pictures." They'll say that they can have this fabulous capacity to store -- I don't know where you could store more bits of data, there's not a computer in the world that could store as many bits of data as even a rather small public library.

Yes, I think the book has quite a future. I hate to say that it doesn't. It's like surmising that all of the automobiles in the world ceased to be useful the minute they invented the helicopter. I think there will be changes. I got a newsletter the other day, one of these $120 a year things, that devoted itself to why the encyclopedia people are worried: they think there is a downturn in home sales of encyclopedias coming. I got another newsletter that said why the textbook publishers are worried: they think there will be a trend away from teaching from textbooks. I heard another dire prediction about whether there will be as many PhD's offered in the future, and if there aren't maybe that will reduce the number of libraries that will buy anything that comes out regardless. Well, I still think that points to a great future for public and school libraries.

But again, there are a lot of problems. One problem that was asked me tonight, "What are we going to do about skyrocketing prices?" You would probably expect me to defend the publishers on this, but with most of them not even showing a profit, actually I wouldn't defend them much. I think many books are over-priced. I think, though, that if some of that is to be corrected, you've got to do it by declining to buy them when they are over-priced. I ran into one librarian who said that price was irrelevant to him! that the price of a book was the least of his costs, because it cost as much again to accession it and it cost twice as much by the time he had finished storing it in perpetuity, because in his library they never threw anything away, they just kept expanding the stacks.

But, I think for most of us, prices do matter. Of course, I would be sorry, as a publisher, to see a cutback in the amount of library money for books because I think it is that alone that has made it possible for us to publish 25,000 new books a year instead of the 15,000 that we were publishing only a few years ago. It would be a great disappointment to about 10,000 authors a year if library funds went back to where they were fifteen years ago. But, on the other hand, we do have to balance one thing with another. If you do have to cut back, or at least not go up, and buy fewer books, it's interesting to just speculate on what the mechanism would be.

I think you might study the books you may be buying that you would not buy if the money were not there. Once upon a time I asked a rather well-known librarian, head of a public library of medium size, how she identified, in retrospect, her buying mistakes. She was quite indignant with me and she said, "I don't make buying mistakes." I said, "Oh, come on, bookstores make them, why not librarians?" Many a bookstore manager will return a good 25% of all the titles he buys after he discovers that nobody is going to buy them. And while it is harder for a library to return the books that nobody asks for and that nobody took out, and that nobody looked at on the shelves, it might be no less enlightening to try to find out what they were. I am sure there are such books and I have a feelin, that there are ways to find them if we think about it.

Maybe it would be useful if I rehearsed with you how publishers set prices, why they are what they are. It's a rather informal process -- it usually goes like this. The publisher says, weighing a manuscript in his hand, "What do you think people would consider a reasonable price for this?" And after somebody said, "Well, maybe $7.50, maybe $10.00," he says to the manufacturing department, "If we were to price this at $7.50, how many would we have to sell to break even?" And the manufacturing department says, "Well, 7,500." And then he says to the sales department, "If we priced it at $7.50 and we made 7,500, do you think you could sell them?" And if the sales department says, "Yes," then fine, that's the price. That's what is called scientific management. Actually, it's about as simple as that. Usually you take the list price and you divide it by 5 and you call that the cost of paper and printing. Or you divide it by 3, if you want to include the royalty.

Now, there are exceptions to this -- the publisher may ask this question about three times before he gets an answer that will provide him with the chance of staying in the black. He may try a low price where he would never make out unless he got a book club choice, but sometimes seems like a good gamble. He could try a middle-sized price where he has to have a fair bookstore sale or he won't make out, or try a high price and then he will say to himself, "Well, it's a high-price book; the libraries will have to buy it." And that's where we are back to you and your budgets.

If there are a thousand libraries that are really buying everything, then there is absolutely no limit to the number of authors you can please by publishing their book, because we can publish all the books, and believe me, I think we will if you will buy them all.

The question of what to do if one had to cut back books, I think, of course, my favorite way as I have outlined in this book, is cutting paperwork costs. An awful lot of people have a reserve, a little "fat" on expenditures

there. As a matter of fact, I think I should tell you that Fred Ruffner and I took my own medicine. I mean we read the book, too, and we asked ourselves whether what I said in here would apply to Gale Research Company and we decided it did. So we took that advice about analyzing all the costs, how much it cost to file a piece of paper, whether we needed a six-part invoice form if five would do, whether the computer was doing us any good -- Gale has had a computer, I'm sorry to say. It was there before my time, or believe me it wouldn't be there. It took about six weeks -- we had a very good man working on it -- he was young, curious and not very inhibited, and he didn't mind telling us we were wrong.

But I really think that as a result of six-weeks' hard work by one man, we are going to save you two days, that you are going to get all the books two days quicker than you did -- and it may save us $2.00 per invoice, which is not a small amount to save. Last year I think Gale wrote about 38,000 invoices, so that's a nice return on six-weeks' work. In many situations, I can tell on the publisher's end what your costs must be for the number of pieces of paper. I have satisfied myself from my own experience that filing a piece of paper costs a lot more than you would ever believe. It proved out again at Gale that it cost us -- really cost in salaries and in overhead -- 10¢ for each piece of paper we filed: and actually, we were keeping a record of your order in three different places. That meant we were spending 30¢ to file paper and when we really started asking, it wasn't necessary to have the same information in three different places. So I think that's a clean 20¢ we saved right there when we cut off two of the places.

In many, many library operations there are areas where such cost analysis sometimes will benefit -- causing quite a shock. I remember a discussion I had at the Montclair library when I was a trustee there. I was a nosy trustee; I nosed around in the different departments and one thing that struck me was that in the record collection there was never anybody in there. There was a librarian to take care of it, with quite a nice collection of records, but I just never saw anybody in there. I finally checked up on exactly how many people used it, and it seemed like there were a couple of regulars who came in, oh, once a week; but I finally calculated it was costing us about $70 per half-hour of actual use, which I thought was a lot of money compared to how much it cost for some of the other services.

I did raise the question, "Why isn't it used more?" and one reason was that the public wasn't allowed to handle the records. They had to be handled by the librarian, lest they get scratched. Needless to say, they weren't allowed to take them out. The worst problem was there was only one turntable. And when I asked whether it would not be a good idea to put in another turntable, which would have been a ridiculously small additional expenditure for doubling the possible usefulness of the collection, I was told that we didn't need another turntable because we had four pairs of earphones!

Once upon a time when I was introduced, it was mentioned that Bowker started this business of a dollar for extra processing. Yes, I did it. When I discovered that it was costing Bowker at least a dollar for handling some of the "please bill in triplicate" and "notarize" stuff, it didn't seem fair to

me to price the books in such a way that the people who didn't ask for this extra work would have to pay for doing it for the people who did ask. But what really got to me -- I had forgotten about Indiana -- was the New York City schools. You first had to quote on it, then you had to bill it on their forms, it had to be notarized, then you couldn't collect for it until you had gotten a receipt from the janitor of the school to which it was delivered. And they, themselves, had 20 or 30 pieces of paper filed. I had a young law student, Nancy Page, who worked on that full-time for a spell, trying to find out what she thought it really cost the schools. I don't think they ever believed me. And, of course, if they were ordering 100,000 cases of pencils, there was still only one invoice procedure. I think that was the way they set it up, without any idea that all this red-tape would ever be involved in procuring one book. But it was involved in procuring one book.

Some of the things that seem to me attractive in terms of serving more people on less book money if we have to (why should I be talking as a publisher about less book money? I'm against it!). I must say, I love to see in a library a great collection of paperbacks. I like to see the kind of collection that circulates without even recording the title, just that you took out three titles, bring back three. It seems to me that the readers like this too, of course. I really like the episode of that kind that Daniel Fader tells about. I think it is a thrilling story, the way he brought these paperbacks into his prison reform school and they were all stolen, and he thought, "Gee, these kids are smarter than I thought. I mean, how are they selling these books so fast?" But they weren't selling them. When they discovered that they had things of interest to them like Black Like Me and Autobiography of Malcolm X that they really wanted to read, then all of a sudden they could read! They had been illiterate up to yesterday, but today they could read. And they hid them under their mattresses. They each had a price on them: one-cigarette books, two-cigarette books, three-cigarette books. There's magic in paperbacks as a resource.

Another thing that I love -- and so often you run into a legal reason why you can't do this, but some legal reasons are made to be broken -- is that if a reader wants a book, and you don't have it, say to him, "Here's a voucher, go over to so and so's bookstore (I think Stewarts) and buy it and when you get through reading it, bring it back." Usually you'll get a 20% discount. It isn't the discount you would get from a jobber, but time counts, too. And you do know that there's no question about buying it and have it set on the shelf unused.

One other thing that has always intrigued me is that most of our cataloging, most of our recording of books is set up to answer the question: "Do we own it?" That's never the borrower's question. The borrower's question is always, "Can you let me see it?" He doesn't care whether you own it! Actually it's irrelevant whether you own it or not if it's not in, or if it's lost. So the real question is, "Can you let me see it?" That doesn't start with whether you own it, it starts with whether it exists. If it exists, he wants to see it whether you own it or not. So I believe that just turning that question around might make an important breakthrough.

I understand we have collected some questions tonight, so I am not going to speak too long until we get to the questions so I'll stop at this point. Thank you.

Mary Bishop: Thank you very much, Mr. Melcher, for these challenges. We appreciate your being on the side of the patron. We need to be reminded of the patron quite often. We have had the questions brought forward and we are ready to proceed with our discussion. And now, Mr. Howard is going to moderate our discussions. Mr. Howard.

Edward Howard: When I was offered the opportunity to participate in this fashion in the program this evening, I had already read Daniel Melcher's book, and I didn't hesitate to say, "Yes, I would be delighted to." I think we are indeed fortunate to have Mr. Melcher here in Indiana. In my opinion, one that I know many of you share, because as I was telling Mr. Melcher, I know most of you. In fact, I'm going to tell you what I told him. I said that you have here before you, Mr. Melcher, the cream of the Indiana librarians, and I believe that as I look around. Judging from the questions, you are pretty tough, too. Certainly you will agree with me that Mr. Melcher does have a powerful message for those of us, I think it includes all of us, who are ready to listen, to critically evaluate and who are receptive to change. But he sure does have some radical ideas, doesn't he? One he tossed out, I bet none of you would do -- hand a patron a purchase order and say, "Go down to the bookstore and get the book!"

I believe I saw some copies of Mr. Melcher's book. Do we have some copies here? If so, hold them up. You need to stretch anyway. That isn't bad, is it, Mr. Melcher?

You know many programs are advertised as having audience participation, but few do -- this one does. I have the questions and considering the fact that there are ten people at each table, knowing Hoosiers, and knowing many of you, I'm surprised that you could agree just on one or two questions. In my experience here, where there are two or three gathered together, there are two or three differing opinions and they are rarely easily settled. . . .

Mr. Melcher, the first question: When does the cost of an operation take priority over the patron's needs?

Mr. Melcher: I don't think it should ever take priority over the patron's needs. I think the patron's needs should come first. That was really the gist of my observation that I think studying what the patron is after is important. He doesn't care whether you own it. He only cares about how fast he can see it, which is a different question. I think the cost is something that comes second. If you put the need first, then sometimes the cost will answer more needs than might have been if you put some preconceived notion as to what was supposed to be first.

Edward Howard: 2. What do you do when Dewey makes radical revisions in classification tables? I'm reading these as they are written.

Mr. Melcher: I wish I had the competence to deal with that question, but all I can say is that I just don't. I have had a lot of fun with some of these classification problems, especially when we started Subject Guide to Books in Print, and suddenly tried to interfile seventy years of Library of Congress classifications and found that it wouldn't fit at all. In fact when

that happened it was pretty late in the day and it was only a month before we were supposed to go to press. I was in Lancaster, Pa., and I sent a rush call to New York City and I said, "I want every ambulatory Bowker employee down here on the double tomorrow morning at 9 O'clock, and make it a point to stay six weeks until we get this darn thing straightened out." It never dawned on me, in my innocence, that the Library of Congress changed its mind from year to year about the kind of headings it would use on things. I'm sorry, I learned that one the hard way.

Edward Howard: 3. Where should rental services fit into the pattern of book acquisition? Does this apply to libraries of all sizes?

Mr. Melcher: I should think that renting was merely a matter of cash flow. If you have the money to buy books and you are going to wear them out, then you might as well buy them and wear them out. If you haven't got the money to lay out, and you want a lot more books than you can buy tomorrow, you can of course, rent them and pay for them in easy stages. I would do it if I were in a cash bind, and I wouldn't do it if I had the cash.

Edward Howard: 4. In the last paragraph of your article in the July-August issue of American Libraries, you say, "Automation is coming: you had best prepare for it." How can a small library, serving 15,000, do this preparatory work?

Mr. Melcher: I don't think you have to. You can let somebody else prepare for it and when they have all of the bugs worked out of it they will tell you about it and then you can do it the easy way. We don't all have to run these experiments. I think it is enough if a few brave souls rush in and lose their shirts and the rest of us watch and laugh.

Edward Howard: 5. What kind of reaction have you had, if any. to your remarks in your book that too often library procedures are designed for benefit of staff, rather than public? What position is likely to win?

Mr. Melcher: It's awfully easy to cite cases where a staff that wants to drag its heels always wins. I have just read Daniel Fader's seond book. I loved his first one, Hooked on Books, and I got the second one, The Naked Children, as fast as I could last week and he had moved into a situation. This was a school where he was trying to do something different from the norm and at the first round, two-thirds of the staff were determined to prove him wrong. And the next year he got it around to where two-thirds were for him and one-third against him. He never did convince the other one-third. They had dug in their heels and the minute his back was turned and at the end of the year, everything went back to its status quo. Staffs have enormous power in holding back from change.

Edward Howard: 6. If you were a cataloger, how would you get your books cataloged: LC cards, or how?

Mr. Melcher: If I were a cataloger depending on LC cards, I'd be discouraged. I've never known a time when LC didn't say they were about to get this thing caught up. Now we are going to get it all fixed up with cataloging-in-source. I have my fingers crossed.

Edward Howard: 7. Are we becoming too dependent upon the Library of Congress for our cataloging? What alternatives could we have to Library of Congress cataloging?

Mr. Melcher: I should think LC was necessarily responsive in the last analysis to the democratic process. I think maybe one problem is that it is the Library of Congress, not the National Library. They would indignantly deny that it wasn't the National Library but if it is, it has the wrong name. You are told, from time to time, that after all, this is the Library of Congress and that its needs must come first. I don't like that answer and I think that any time they give it, it should be said, then we'll set up a library that is the National Library for the purpose of serving the country. I think something good will come out of this cataloging-in-source because it's going to be limited cataloging, it's going to lack the collation, but we are going to find out that that wasn't so necessary after all. Between the absolute requisite to get it done promptly -- I mean we can't do cataloging-in-source if you don't get it done in time for the publisher to use it -- and the fact that they are going to have to stop worrying about how many Roman numeral pages there are in the front matter, you might make a little breakthrough.

Edward Howard: 8. You indicate in your book many processes that technical services departments are now using which delay getting the book to the patron. What specific plan do you advocate to expedite this?

Mr. Melcher: It seems to me that the basic premise to speed things up is to reduce the number of steps in the process. Anything that increases the number is, in the last analysis, going to increase the time. The time element also, of course, depends on whether you put the book where the public can get at it while you are still waiting for the LC cataloging, whether you can have it on the shelves or circulate it before you are entirely finished processing it. I think another useful premise to look at is this. There are some steps that are worth doing centrally, like printing cards because there is a definite economy to printing a lot of cards at once instead of typing them one at a time, or even photographing them one at a time. There isn't much economy in pasting in pockets centrally. It takes about as much time in Brodart as it does your workroom, so I think you could profit by trying to decide what is worth doing centrally and what isn't. It seems to me that most librarians on the firing line would like to get the book, whatever it took to get it, even if it made a little more work for them.

Edward Howard: 9. Do publishers in general prefer to deal directly with libraries (or librarians) or with jobbers or agents?

Mr. Melcher: Publishers would like to have the nice, easy profitable business direct and they would like to have the dirty, unprofitable business go through the wholesalers. This has been a predictable situation ever since the publishers discovered that there were libraries. It took them an astonishingly long number of years to discover that. It was really only a very few years ago that I was talking to a treasurer of one of the very big publishing houses, and something he said made me realize that he thought the books he was selling to Baker and Taylor were going to bookstores. I was staggered. I backed up to the question two or three different ways to make sure that I had heard him right and sure enough, he thought that the sales to Baker and Taylor were going to the bookstores. It had been that way pretty much when he entered the book business

in the early 1920's, and it hadn't occurred to him that it might have changed. And, believe me, the sales department took no pains to enlighten him. They were still coming back to him with, "Boy, oh boy, look at the books I sold to Baker and Taylor this morning. I sold them, it was my sales talk, and I want my 10% commission."

I can remember talking to the sales manager at Random House, who was convinced that his only sale was to bookstores and that libraries were chicken feed. Of course, when he changed his mind, he changed it in a big way. He put out the best and liveliest sales force and he went out to get all that business, and he cut the jobbers back on the discounts so he could undersell them. But again, he only wanted the business that was profitable, and I don't think he sent people to Indiana because he didn't want all that paper work.

Publishers depend rather heavily on wholesalers, but some of them like to take business direct. And I think that if most of their business is with libraries, and much of it is going to be in single copies, or two or three copies, they might as well take it direct. That is not any more inefficient than to send it to a wholesaler. On the other hand, if a lot of it is with booksellers, and their routine is to sell larger quantities, then perhaps they don't want to bother with one's and two's and they ought to deal with someone else to handle the one's and two's. Gale Research Company would like to have your order direct. And wholesalers don't particularly want them because they don't have the profit margin, and the same is true of Bowker. Each publisher is different.

I do think one thing we ought to study a little more -- it's a Dutch invention called a single-copy bookhouse; anyway it's co-op. It's for booksellers, but in this country I believe the librarians might consider one like it. What it does is to buy from all of the publishers at a certain discount and sell to all of its members at the same discount and then at the end of the year to divide up the costs, a certain amount to each. Its function is to handle the books that no one else wants to handle. You can buy at a better discount from the publishers, but if you have an odd assortment of titles and don't want to make five orders, you send them all to this one place and they handle it efficiently as they do have the books. You know this in advance. You have the list of publishers they handle and they guarantee to have every title of every publisher on that list.

Edward Howard: 10. We dislike the requirement of a signed claim for each invoice as much as the book dealer. Can you suggest some way that we might eliminate this requirement?

Mr. Melcher: Are there any people in the room who do not have this requirement? This is universal for the whole state? Because I believe if we had other states here we would find that this is the only state that has this requirement. In New Jersey we had it once, but we just got an amendment to it put through at the state level. California had the same requirement and they simply amended it so it wasn't required any more. If all of the other states have gotten rid of it, why not Indiana?

Edward Howard: 11. What is the future of cataloging-in-publication? Is there hope for the present project backed by CLR (Council on Library Resources)? Are there any alternatives if LC is not able to carry on?

Mr. Melcher: I think cataloging-in-source is the first good resolution that the Library of Congress has made that has at least some self-fulfilling elements to it. They won't be able to say, "We're going to expedite cataloging" and then never get to it. I mean, either they will expedite cataloging or it won't get into the books. And if it doesn't get into the books, everybody will have to say this whole procedure was a failure. For that reason alone I have the feeling that there is some hope for it, because in the past you could resolve to do the thing in 72 hours but if it didn't happen, no one could put his finger on the day when it didn't happen. I think the publishers will do their bit, but I doubt if it will happen in more than half the books, for technical reasons. There are an awful lot of problems in producing a book, some of them are done in Japan, some of them are done in Europe and the cataloging is bound to come late some of the time. It won't happen in a lot of the books, I hope. It will be useful if it only happens to a plausible number of the books. If it doesn't work, then it seems to me that there really ought to be a library conference on that one subject -- how to get this cataloging done promptly because it is just silly to go on year after year and not have it done on a reasonable schedule. Maybe what we need is performance contracting. As a matter of fact I would be willing to enter a quotation on the part of Gale Research Company to do it on a contract of guaranteed performance bond.

Edward Howard: 12. As we become more regionalized we will need to be using the same tools, the same subject headings, classifications, etc. How can this be achieved?

Mr. Melcher: I think a good place to start on standardization is with some of these co-operative processing centers. I mentioned in my book that I thought the main handicap that a processing center faced was the difficulty of getting its members to agree on the standards. The minute somebody wanted some special treatment it would raise costs, and the minute costs were raised somebody else would back out, and if somebody backed out the cost would go higher yet. It would begin a spiral that would not work well with the future of the processing center. I suppose we have to move step-by-step to get the processing centers that we now have agreeable, and once they have demonstrated that you can get one or two libraries to agree on something, maybe you can get three libraries to agree on something.

Edward Howard: 13. What process would you suggest to get Books in Print to include the date in the title volume as well as the author volume? Also, to include the publishers' addresses in both volumes, as that would save hours of time for librarians.

Mr. Melcher: I should think a resolution by this body tonight addressed to the publishers of Books in Print might carry some weight. As a matter of fact, since the whole thing is on computer, I don't see any problem at all in working it out. The computer is perfectly happy to print out anything in its memory. If there is any inclination to put things only in one volume and not in the other, the objective I'm sure, is to see whether that reduction in cost might not be welcome. But what if they came back and said, "Okay, for one price we will do it the way we are doing it, and for that price plus 10%, we will do it the other way." How would you feel about that?

Edward Howard: 14. How do you feel about a "bring one, take one" system of acquiring paperbacks?

Mr. Melcher: Well, of course, if you do that, you will get a lot of mystery stories. Most people will clean off their shelves of stuff they don't want and to a limited extent you don't want them either. And yet, I don't think I've ever heard of that working out quite as badly as anticipated. People are interested in this kind of thing. Sometimes they go to the trouble of making sure their name is in the book they bring you so that other people will know that they brought it. I think it is a very good idea to give them credit that way. In fact, I think that may be the answer to quality control, anybody that brings you a book gets his name in it as a donor.

Edward Howard: 15. A new Dewey will be out shortly, so would it be wise to re-catalog our entire collection, or start only with the new books, or ignore it?

Mr. Melcher: You know my background is in publishing. I was once married to a librarian, but this is way out of my depth. I am sure there is somebody else here who can answer that question better than I can because I couldn't answer it at all.

Edward Howard: We are at the last question which isn't really a question. The writer said: 16. Would you please tell us about the reading project that you mentioned in conversation before dinner?

Mr. Melcher: On this reading thing, I was saying that what I had been working on in Philadelphia, which really has me enthused to the point that I never go to bed anymore, it is so exciting! I am working with Glen Dolman, the man who wrote How to Teach Your Baby to Read. Of course, if we could get all children reading at the age of two, it would do quite a bit for library circulation. Quite a bit for publishers, too. I first read that book, as I have read every book that I have ever seen on reading, because a publisher has to be concerned about why some people don't read, and has to be interested in anything that might get more of them reading. First I wrote a fan letter to Glen Dolman, and I said, "It's a fabulous book." How to use it just had my head spinning. And he put me on his mailing list and sent me a magazine that he put out. I wrote him another letter and said, "Gosh, I loved the book, but the magazine is awful. I never saw any more unadulterated drivel in my life. Will the real Glen Dolman please step forward, the one that wrote the book or the one that puts out this magazine?" So he called me up a little later on and said, "I won't try to tell you on the phone, but come here and give me a day." So I went to Philadelphia and really felt as if I were sitting at the feet of Darwin while he wrote the Origin of the Species. That sounds far out, but that's the way I feel about it.

Dolman and Delacodo were concerned with brain-injured children and they were working with a neuro-surgeon named Temple Faye. One was a headmaster of a private school and one was a physical therapist and they were honest enough to realize that nothing they were doing was doing any good. You could take a brain-injured, retarded spastic cerebral palsied child, put braces on him and put him on a table and massage him and could give him hot baths, etc., but it never did him any good. Nothing ever happened. So, goaded by this brain surgeon, they told themselves, "It's gotta be something deeper than that." All these different names, athetoid, spastic, palsied - they are only symptoms. If this hand shakes you call it this; if he is hyperactive, you call it that. But it all goes back to some injury in the brain, perhaps lack of oxygen or something. So they began to see what they could do about this and they discovered that if you analyzed a retarded child in terms of where he was: he's a

vegetable, therefore he is like a new born baby; he can barely crawl on his tummy, therefore he is like an eight-month old baby; he can crawl happily on hands and knees, therefore he is like a 12-month old baby; he can talk but he can't walk. So we could place him in a sort of evolutionary scale.

They would take him back to wherever he seemed to have missed a stage and start him again with very intensive stimulation. If he was deaf, dumb and blind, they would put him in an environment where there were noises, there were lights, and they would make sure that he had an opportunity to see, and he was handled a lot, that he was in a warm place and didn't have to wear too many clothes, that if you would put him on his tummy and his arms made random motions you would get reaction out of it. They would take vegetables and pretty soon they would bring them up to real people.

In the process of stimulating these kids to the absolute maximum, they would think what they would have to show him to train his eyesight. First it was just lights on, lights off; lights on, lights off. Then it was shapes, cubes, circles and triangles on white walls with lights pounding on them. Then they would have more detailed shapes and when they got to detailed shapes, training his eyes to see smaller and smaller things, print seemed like a good thing to use. So they used it. All of a sudden they had brain-injured children who couldn't talk, but they could read. It was pretty startling. They finally concluded that after all, why not? A spoken word comes into the ear as a series of very strange vibrations. If I were to engineer a graphic for you on a board, it would be a very complicated thing. Print comes in through the eyes as a series of similar electro-chemical vibrations. A child, when he is a baby, doesn't know the difference between sight and sound. They are just messages that come and hit the brain. The untutored brain files them, waits to see if there is something else like it, and if another one comes in of the same kind files it again. When he files the same thing thirty times, it begins to make a dent and he can remember.

They found that any child can learn to read just as early as he can learn to understand speech. And just as easily, and just as automatically. Nobody standing over him, nobody programming him, nobody training him. All you have to do is to start with three-inch high letters. Smaller than that, in the beginning he can't see. They don't mean anything to him. How would he ever learn to talk, if you only whispered? The small type is whispering. So Glen Dolman, quite by accident, hit upon the fact that these very young brain-injured kids, under two, were learning to read. And he wrote a book about it, How to Teach your Baby to Read.

But this is just an accidental by-product of what they are doing which is vastly more exceptional. My wife and I are both working with what we hope will be the story of all this and what it means. It's bound to have all sorts of repercussions because we are taking brain-injured kids and bringing them back to normal. You know that means they have to progress up the IQ scale at a much faster rate than any normal child. But if you can take a brain-injured kid and put him in a stimulated environment and have him gain ability faster than a normal child, surely you can take a normal child and do the same with him. What that might do for the average, typical, normal, every-day IQ is absolutely beyond belief.

Edward Howard: Your excitement is contagious, Mr. Melcher. We have a few minutes, so I think it would be well to open this now to receive a few questions, if you have any.

Question: We are all becoming more and more cost conscious but librarians don't know how to begin to find out what things do cost them. We are a little appalled when you say it cost us 10¢ to file a paper, $3 to write a letter, but how do we know, how can we find out what these cost us?

Mr. Melcher: Everybody I've ever tried to work this out with has initially felt that all you could get would be wild guesses. I have been surprised as to how readily wild guesses shake themselves down to something fairly tangible. You do have people on the staff who are torn 99 different ways during the course of a day and if you tried to get them to analyze exactly how many minutes to each of the 99 parts, they would do nothing else all day. I would start with the people who only do one thing all day or two or four and see what that comes to. Start with floor space and find out what it costs per square foot of the building to own it, and maintain it and service it. I would find what the overhead load is on each salary so that when you try to analyze somebody's hour you have the right percentage to base salary. And when I got all through I would add it and cross-figure it and make sure that the sum of the parts is equal to the whole. Since you do know something about the whole at that point, you need to go back and figure out what you forgot and what you put in twice, etc. It's a very educational process.

In another context I had quite a lot of fun, one time, in trying to work out not only how many books the publisher sells but also who bought them. U. S. Census of Manufacturers has figures on how much the publishers' sales are, but up to that time I hadn't seen any real attempt made to find out who bought them, what the public paid in retail and through what channels. It took a lot of detail work in the sense that each type of book is different. Medical books go one way, and paperbacks the other, or the books are sold direct. In one case the publishers' receipts are half the listprice and the other case they are 80% of the list and another case they are 100% of list.

I think if you will just keep at it for a series of days, you will get some interesting stuff. I wouldn't expect anybody to get really useful cost analyses of what all the functions of the library really are in a day, or a week of days. I think the thing to do is to spend a week making a very rough cast, don't worry at all about the loose ends, or the things left out, and then stand off and look at it and re-phrase all of your questions. The virtue of not being too finicky the first round is that you won't have the questions right. Only after you have tried it once will you be able to say, well, that is not what we wanted to know. We don't want to know what it costs to file a piece of paper as much as we want to know how much it costs to serve a patron. We have so many requests for this kind of information from a reference staff of so many, so it will cost us so many dollars for each reference question answered. We circulate so many books and it costs us so much for each book circulated. And on and on.

The most shocking figures, though, come out when you compare what it is costing you to do something with what it is costing your wholesaler. You know that the wholesaler's costs are pretty darn close. You know he is operating on less than 10% of the list price. If he is buying at 46, chances are you are getting 36 or better. You are operating on more than 10% of the list price and as long as you are doing that I think you can find ways to improve the operation and streamline it.

Edward Howard: I believe our questions this evening have been the right questions. Personally, I further believe that you have given us some right answers. It remains for us now to put into effect some of the procedures or solutions, or ways to accomplish the solutions that you have given us. Mr. Melcher, you are indeed a remarkable man. We thank you very, very much for your willingness to share with us in a straightforward manner.

Just a little over twelve hours from now we are going to continue this. This evening has been interesting, even exciting. Tomorrow will be also. We're going to have some real live patrons, our clientele, some users here tomorrow morning, 10 A.M. to 11:30 A.M. here in this same room, Windsor South. I found two different titles for the program, so you can take your pick. One is "Let's Standardize Cataloging for the Patron," the other is "The Patron uses our Catalog." But, after all, what's in a title? It is going to be good with one exception -- it starts off with a business meeting. I think if you wanted to, you could make that business meeting exciting, too.

There will be at 11:25, if we are on schedule, a summary of this evening and tomorrow morning's session by me and it is from the patron's point of view.

It has been my privilege to serve in this small capacity. We are deeply indebted, not only to Mr. Melcher, but to all those who have had a part in the planning process. I hope that you have enjoyed it as much as I have. If you would like to have these books you held up autographed, Mr. Melcher would be delighted.

Good-night to all of you.

* * * * * * *

First on the program on Thursday morning is "The Card Catalog - Boon or Bane," an original skit by members of the Indianapolis Public Library staff. Following the skit, the characters who are performing will be introduced.

Scene opens with librarian at desk telephoning; a card catalog stands nearby.

1st Patron: (Young man, mod-type, breezily) Do you have any dirty books?

Librarian: Young man, in the catalog, look under "D."

Second Patron (Clubwoman type): Miss, Miss, I'm looking for a book. I was told to get a number, but I can't find what I'm looking for and can you tell me where to find this number? C 1901 --

Librarian: Only in a time machine. That is your copyright date.

2nd Patron: Oh!

Librarian: Get author or title, lady.

2nd Patron: Oh, I'm not very good at numbers.

3rd Patron (Obviously pregnant): I sent my son to the library last night to get a book on Motherhood, and he looked in the guide and got "Guide to Young Mothers." Where do I look to get something on Motherhood?

Librarian: Just check the catalog. Author, title or subject.

3rd Patron: Oh, catalog, yeah. Stork, Pregnancy, Infants. 1 is childbirth, 2 is pregnancy. Do I have to have two kids before I read the book? Do you have anything on the Pill? I don't find the Pill here.

Librarian: It's a little late, but look under Oral.

3rd Patron: Oral, contraceptives. I don't want to talk about it: I want action. Do I get the number?

Librarian: The number.

3rd Patron (Mumbling): 182 -- Oh, dear, I hope I can make it.

Librarian: I hope so, too.

2nd Patron: Librarian --

Librarian: Yes.

2nd Patron: My neighbor had a booklast week. She got it here. It was called Spaceship Earth, and it was by Buckminster Fuller. You don't have a single book in the catalog by Buckminster Fuller.

Librarian: Oh yes, we do. But this is where the catalogers pass the buck. Mr. Fuller would like to be known as Buckminster Fuller, but our catalogers insist he is Richard.

2nd Patron: It's a free country. Why didn't they listen to what he said?

4th Patron: Why, hi there. Do you know, this library, I'm getting tired of it. I just got through another thing I can't find in the catalog. Last week I was looking for my daughter's term paper. She was doing something on DNA -- do you think you could find DNA?

Librarian: Why don't you see "Desoxyribonucleic acid?"

2nd Patron: Oh, you're so intellectual, dear. I can't find what I'm looking for either. How do you spell insulator?

4th Patron: E-n-s

2nd Patron: Oh, yes. I knew there was something wrong. I would try to help you but, you know, I'm having difficulties myself.

4th Patron: Well, just watch out you don't have the trouble I had last week. I got a parking ticket. I came in -- I had to find something for my son -- and after I found the United States drawers -- and I went through all of the United States drawers to find the Bureau of Naval Personnel. I finally found it under "N", and I went outside and I got that parking ticket.

2nd Patron: Oh, under "N". I'm going to look under "EN". I'll find what I'm looking for. Say, is that "OR" or "ER"?

4th Patron: A-R, I think.

2nd Patron: Oh, well, I'll get it. Thanks a lot. Good luck.

4th Patron: Librarian --

Librarian: Yes.

4th Patron: My husband wanted a book on King Arthur and I can't find anything on King Arthur.

Librarian: Have you checked another heading? Arthur, King?

4th Patron: Bassakwards?

Librarian: That's cataloging for you.

1st Patron: Say, do you have The Sensuous Broad?

Librarian: Is it in the catalog?

1st Patron: I don't give a damn if it's in the catalog. I want the book.

Librarian: Young man, watch your language. This is a library.

1st Patron: It is?

5th Patron: Miss -- Good afternoon. I have to do a paper for the Ladies' Aid Society. I'm very honored, you know. Well, it's on the Civil War. How do I find that in the catalog? I know I have to use the catalog.

Librarian: U.S., History.

5th Patron: Now, is that U States History?

Librarian: It will be U period, S period.

5th Patron: Oh, thanks. I'm sure I won't have any trouble.

Librarian: No.

1st Patron: I can't find anything under "Dirty." Is it under "N" for "Nasty"?

Librarian: Try "F" for "Filthy."

5th Patron: Yes, but how about "after the Civil War"?

Librarian: Look under "Reconstruction".

5th Patron: I would never have thought of that.

Librarian: (On phone) Mrs. Annis? About that book you wanted for your husband - he was asking for St. Augustine's "City of God." We found it under "City Planning." About the two books you asked for -- you had seen them on the Today Show last week -- the Skinner book is in the consideration file, we are waiting for the third review. And Lionel Clymer is on order. You will be able to find it in our library in five or six weeks, but I am sorry to tell you there are nine reserves ahead of you.

6th Patron: (Played by 3rd Patron without the pillow): Hey, Miss.

Librarian: Yes --

6th Patron: My teacher told me I had to write a term paper on "False Teeth" and I looked under "Tooth." Where do I find it? I don't want to flunk.

Librarian: Try Orthodontics. Webster's Unabridged is right there by the catalog.

2nd Patron: I have a complaint.

Librarian: Really?

2nd Patron: I'm looking for some books I can't find. I got the cards out of the catalog . . .

Librarian: Never take the cards out of the catalog! If you must, bring the entire drawer to me, but DO NOT remove the cards.

2nd Patron: I'll remember that. I'm looking for 658 -- I can't find that anyplace.

Librarian: 6 5 8. Is that the entire number?

2nd Patron: Oh. Well, it does say .843.

Librarian: Will you please look for 658.843! Then you might find it.

2nd Patron: All right. But we are not finished yet. There is a number there with an R. I can't find that anyplace. I went to the restroom, but I couldn't find it. But now, I didn't check the men's. Would it be there?

Librarian: No. R is for reference and they are in our locked case.

2nd Patron: Something wrong with those?

Librarian: Well, they are very valuable and we like to keep track of them.

2nd Patron: Oh! Well, I don't know if I am going to get my work done or not at this rate. Thanks.

6th Patron: Say, do you have Toys in the Attic?

Librarian: Bats in the belfry! All these kids want to play, play, play. Check out your books, please. The library closes in five minutes.

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Mary Bishop: May I say again that we have had a tremendous committee working on this and I think the product shows here. And now I would like to call on Mrs. Annis to introduce these people to you, who have performed as patrons.

Mrs. Annis: I want to say again that these people are all from the Indianapolis Public Library staff and we are most grateful to them for taking their time to do this. The librarian was Ruth Davis, who is head of Branches and Stations. The patrons were: Barbara Frantz, who is head of Science and Technology; Marguerite Smith, Assistant Coordinator of Adult Services; Claire Connor, of the Arts Division; and Ralph Leggitt of the Social Sciences Division.

Mary Bishop: And now we would like to call on a panel of bona-fide patrons, people from our own library areas who use our library. They are not going to make a formal presentation. First I would like to introduce Mr. Russell Benedict, who will moderate the panel forum which follows. Mr. Benedict is new to the Indiana State Library; he is head of the Cataloging Division. He comes to us after having been the traveling elementary librarian in Bloomington, and an assistant cataloger at Furman University. Prior to joining the Indiana State Library he was head of the cataloging department at Central State University in Ohio, and has been in charge of acquisitions. Mr. Benedict, will you and your panel come forward and take your places? I would like you to introduce our bona-fide patrons.

Mr. Benedict: I have not been formally introduced to all of these people myself. Starting down on my far right - Louise Graham, from Crawfordsville, who is a former cataloger and reference librarian, who is now retired, and as an active club woman does quite a bit of library research. So she can speak from both sides of the catalog.

Next is Mrs. Polley from Crawfordsville. She is a library board chairman, an active club woman, and does quite a bit of research on some of her personal interests.

Next, Dortha Harned, Terre Haute, is a past president of HELP and the PTA Council, a member of the board of Adult Education Association of Indiana, very active in church and civic organizations of Terre Haute. She has never worked in a library, but she is an enthusiastic user.

On my immediate left is Mrs. Blanche Ferguson, a free-lance writer. She resides in Indianapolis, is a retired teacher, an author of a biography, and is active in a creative writers' group.

On my right is Don Dickinson, who is a Gaylord representative for this area, and has been around long enough so that most of you know him quite well, I think.

Now the procedure will be to call on you folks in the audience to ask questions of these panel members who are library users, and you will note that we have more than one former librarian here and this was done deliberately. We want people with a fresh approach - "unadulterated" users. There are people out in the audience who were discussion leaders at the tables in last evening's meeting and who have made an attempt to recruit questions from you folks, but we would like you to feel free, at any point, to stand up and ask your questions, address them to the panel as a whole or any individual member. In order to keep things going these folks have their recruiter questions. They have asked other people to stand up and ask their own questions, and if we don't keep things moving they have some reserve questions to ask. We want you to feel free to ask very pointed questions. Phrase them in a way that the user, these laymen, can understand. We want them to give us very frank answers. We want to know how we can improve the catalog so it can be the most effective tool for our users. First question.

Question: I would like to know if you really use the card catalog.

Mrs. Ferguson: I would like to describe what occurred yesterday. I was in the Central Library here in Indianapolis, and I think nobody can appreciate and love librarians so much as a person who is trying to write. In many of the cities where I have been when I was working on my book I found librarians as if they had all been born in one big, happy family because they are so helpful and so considerate of people, of the layman and his ignorance. But yesterday I was working from the catalogs specifically and one lady said to me, "I don't see how you can do it, I can understand how you get the author card and the title card, but the work that must go into those subject cards is just tremendous and one finds all kinds of things that you wish you had known before." So I know from my own experience that, yes, indeed, we do use the card catalog extensively.

Mrs. Harned: I would like to answer that from another point of view. I am strictly a patron and I use the card catalog with great reluctance. I do find it quite frustrating. I think the frustration begins actually before I begin to use the catalog. And I know that one of the little quotations you have in your flyer is that the problem does not lie in the distributing of the cataloging, but in the doing of the cataloging to begin with. When I come into the library, if I want to find some particular book I approach the card catalog with trepidation. In the first place I find that I must stand on my head sometimes to get the right drawer out of the box. Only those of you who are middle-aged will understand that problem. Or we stoop down to get to the bottom drawers, then we remove the drawer and put it up on a table where we are to go through it. That presents a problem. I stand there, first on one leg, then the other, while I am trying to find the card I want. It seems to me that it would be so helpful if there were some other arrangements for the use of these drawers. I have been in libraries where there are little tables with chairs where you can sit down, and that is nice. If I could do away with the catalog all together, which I know can be done. I have been in libraries where you simply walk in and you tell the librarian what you want, and lo and behold, it appears before you on a table someplace. Those are two of the frustrations that hit me as I go to use a catalog. Now, I don't seem to have any trouble finding what I want, although sometimes I do, and then I approach the librarian. But it seems to me that my frustration begins when

I face that catalog, and stand on my head, or stand there trying to find maybe ten different cards in ten different drawers. This is time consuming and frustrating to me. It's a little bit like the students who have used this phrase: "Don't fold, spindle or mutilate me." I'd love to deal with a person and not just a card catalog -- it's a little impersonal.

Mr. Benedict: It would expand the employment field. Have a personal librarian for each patron. I would like to remind the panel that we do want frank comments. We'd like some pats on the back, but I think we need some digs in the ribs, too.

Question: I would like to ask if they get confused when they see a long number, like three or four places past the decimal point? Or if they feel more at ease just having a short number?

Mrs. Graham: Well, I think definitely a shorter number appeals to us. We can go through a stack of books, but I am sure from the catalogers' viewpoint, the number determines where the book is placed, and in many fields we cannot do without the long number or can you, as catalogers? And librarians? I think that many of us patrons really do not know what the numbers mean. We have no idea that a science number to the right means that it is a different phase of a scientific questionable problem. I don't think most of the patrons know that; they don't know what the number is for, especially the numbers to the right. At this point I wonder if it is in the library field that more young students in the grade schools and up be given instruction on the use of the library. I have even heard teachers say they were not familiar with the card catalog, because years ago they did not give courses of that sort in library training for elementary teachers. Do you think that it is in the library field to bring a number of students in to study under the auspices of the library. Whether that can be done through the school system possibly?

Mrs. Polley: I do think that the patron who is growing up now probably will be a greater user. I think some of us who grew up in another era - I'm a browser - and when I started using libraries, practically since I could read, I don't remember having anyone point out to me the card catalog until I was much older. I think, as a patron, what I am really interested in is to get the book in my hands. A lot of that information, I realize, is necessary to the people in the library, but I'm sometimes finding out more than I really care to know, and if I know what I want I just want to know where to find it and get it in my hands. But I do see the reason for this, and the numbers do not bother me, as it is usually easy to find. I am not really a user of the card catalog - but some people are - unless I am working on a paper, or if I find an author that I am not familiar with and suddenly enjoy his books and want to find out more about what he has written. But I am probably not as typical as some of the rest of you.

Question: I'm not so sure of that. At this point I would like to ask you how many go directly to the shelves and not even think of the card catalog first? At least prefer to go to the shelves and do a little browsing if you feel that you know the general area in which your material can be found?

Mr. Dickinson: I think if some of these people are confused by the numbers to the right of the decimal point, they are going to be awfully confused by the book.

Mrs. Harned: I much prefer to go into the stacks and browse. I only use the card catalog when I am forced to do it. I'm very happy that the stacks are numbered. I am glad that books are put into them according to subject area because I seem to be the kind of reader that goes wild for a certain category

for a while, and then for a while I read some other kind of thing. I am glad to see that books are shelved by category, but I do find, as the lady on my left, that all those numbers are hard to find. First you have found them in the card catalog and then you go to find them in the shelves and then, if they are missing you are not sure whether the book is gone or whether you have not looked in the right place. Then you go to the librarian in the end, who simply tells you the book is out or finds the book for you; so I prefer to browse instead of using the catalog when it is possible.

Mr. Benedict: I'm going to ask a question of the audience. I want you to be very honest about it, because I am going to include myself. How many of you, even as catalogers, by-pass the catalog and go directly to the shelf if you think you know where something should be? Why? I do it to avoid trouble, I think it is a shortcut most of the time. Of course, in the present situation the stacks are closer to my desk than the catalog is, but aside from that, I guess whether or not it would save time to go directly to the shelves or the catalog, I kind of weigh how much traffic it would take, one way or the other.

Mrs. Harned: I wonder if it would be possible in the stack areas, to place above the shelves, stating what the category is? This would be very helpful so if you are not familiar with the fact that the 800 series stands for such-and-such a category, then you must go through all of the stacks hunting for your particular category, let's say it might be religion -- if I looked above the stacks and saw a little tape that said "Religion" then I think that would save me time.

Member of audience: Let me respond to her point. At the reference desk there is usually a handbook, some sort of handout sheet that will give you the subject matter pertaining to those numbers.

Mrs. Harned: Yes, and I am becoming familiar with those numbers. Our library sends out a marvelous little brochure every month telling us of the new books that are in, and they are listed by categories and with the numbers. So I am beginning to learn the system, but I think the person coming in who doesn't use the library frequently would be helped with some further instructions.

Mr. Benedict: May I poll our panel members, as to whether or not they think the libraries they use most frequently are adqquately labeled? Mrs. Harned, you don't think yours is?

Mrs. Harned: I don't want to say it is not adequately labeled. I am sure it is. I'm just suggesting a further help.

Mrs. Ferguson: They are labeled well enough, but my problem is there doesn't seem to be a sequence in which the different categories are shelved. You will find the 700's and 800's and you think that surely the 900's will be next, but it isn't necessarily the case. It would be nice if the library would have a little map or something to tell you where to go.

Mrs Dickinson: I don't think there is a library in the state that is properly labeled. If it is today, it won't be tomowrow because the kids will steal half of them today.

Mrs. Harned: I would like to see almost all of us do more labeling. I think we could hardly have an excess of labeling. We have an excess of directions and manuals - this sort of thing - in the catalog area that people will ignore them or be confused. But when it comes to identification labels out in the service areas and in the stacks, we can hardly get too many.

Question: I would like to know if there are any aspects of the catalog cards you don't understand, like dates, numbers, or like the "R."

Mr. Dickinson: Those aren't put on there for the public, they're for the catalogers. One of the most ridiculous questions I ever got was from a high school librarian who sent me a letter. She wanted me to call her; she had a very important problem. She wanted to know where she could buy a 25-centimeter ruler. What are you going to do with it? Well, we have to put on every catalog card the height of the book in centimeters. The kids really love this, don't they? The kids really eat this up; it helps them!

Mrs. Graham: I wanted to ask the catalogers. Is cataloging becoming more complicated as the years go by? If you think it is more of a problem for you, it's going to be more of a problem for the patron. I just wonder if it is becoming more complicated, is there going to be an end to all of this, and will we go back to a little more simple system. Our skit showed us there was a great deal of confusion and they were adults, most of them.

Member of audience: It is obvious with the increasing technology and flood of publications upon us that, of course, the subject matter is going to get more technical and complicated and we probably will have to have a lot of cross-references put into simplified language for the layman. Because you can see the increase in knowledge since the first world war; and it will get more complicated. You are going to have more subject headings and more cross-references.

Mr. Ferguson: I feel sure that when I used to use the public library in Detroit, about a thousand years ago, that what you did was to go in and present at a central desk a list of the books you wanted and then they came to you. Am I not right about that? That the larger libraries do provide that kind of service?

Mr. Benedict: Yes, but you don't get the opportunity to browse and that sort of thing.

Mrs. Graham: Isn't that where they have closed stacks. They use the catalog right close to the desk, give them the information and they send it to the stacks, the stacks send it up on a conveyor belt or something of that sort.

Mrs. Harned: Would it have to be that way? Is there some kind of happy medium that could be used so that we could both get help when we wanted it then feel frustrated by the card cataloging system, or use it if we wanted. I think probably the young people who are growing up, as was mentioned here a moment ago, may be better at this than those of us who are old timers.

Mr. Benedict: Do we have several with an answer back there?

Member of the audience: I have closed stacks in my department and I have great sympathy with the patron. They are completely confused when they come in. We have as high as 50 people a day and each one will ask from thirty to forty questions. We have made it a practice to ask, "What are you particularly interested in; what type of thing do you want?" And we go back to the stacks and get them out. I would like to have them use the catalog but we don't have the time to explain the catalog to them in great detail. There are cards in the drawer explaining how to use the catalog, but not everyone will read them. So we do the easiest thing to get the book in the hands of the patron. Ideally, they should use the catalog and many of them try. I think it is a problem, but on the other hand, the collection requires closed stacks.

Mr. Benedict: Is there anyone here from the Monroe County Library? Would you explain your Randtriever system?

Member of the audience: I'm really not all that familiar with the system yet since it is not in operation. I am sure you all know this is an automated retrieval system which is implemented by a control panel at the reference desk by simply giving the author or the title, or the author-title approach to the reference librarian who handles it through the control panel. The correct location symbol is fed into the panel and this is supposed to be a 20-second retrieval time for that book, but what the patron will get when he gets that book is a carton full of books. Say he is looking for something on a German Shepherd, let's say the training of dogs - 367.08 - or something like that. He will get a carton full of books and each of these cartons holds approximately twelve books. So he will get twelve books, one of which is that particular book he is looking for, and he will get eleven other books that are on a similar topic. This is our answer to the retrieval problem. It is closed stacks in a way, but all of the collection is not.

You can go into some areas and browse if you want to. The more used items will be out for ready access in the ordinary fashion. It sounds like the closed stack arrangement; you wouldn't be able to browse in the stacks, but this is not so. If a person really wanted to browse, he can access a whole class and have all of these brought out in boxes. I understand the way the system will be loaded will be so that when the class number is fed in, a set of location symbols -- I don't know exactly how they will do it, but it will bring out all of the books in that class. It will be loaded in such a way that the mechanism won't have to make several trips, but several parts will be working at the same time to bring out several boxes, virtually simultaneously. I think the maximum time this will take is something like twenty seconds. All of these boxes will come out and be right there for the patron to browse right at the circulation desk. They can be loaded onto a truck and taken to a table, or something like that. It will be very convenient and save him a lot of running around and save the librarian a lot of running around. I think this is something that is worth looking at.

Member of the audience: May I ask who will provide the location symbols, the librarian or the patron?

Member of the audience: The librarian. It won't be accessible to the patron on the card catalog. It will have to come from some kind of information sheet.

Panel: How are they reshelved?

Mr. Benedict: In reverse. They will just ask for that particular box -- and it reshelves. You don't have to do any shelf reading. Shelf reading is done from the box that you had brought down.

Mr. Dickinson: The world's smartest erector set.

Mrs. Harned: While we are talking about the stacks, I would like to add another suggestion. When I go back to the stacks I usually pick up, oh, anywhere from five to ten books. I find I don't have any place to put them down and I have to carry them all while I am looking. And also, maybe I have a sack of other junk, and it would be so helpful to me if you had some kind of little table, or shelves, or something. I know everyone is crowded for room, but it seems to me that this would be very helpful to people who are just going through browsing and

picking up a book here and a book there. I find myself putting them down on a shelf and then I forget what shelf I put them on and things of that sort.

Mrs. Graham: Just one little comment. Of course, I am to phrase this as if I had come into the library for the first time. In our library we don't happen to use that system -- but the Cutter system -- that was the most confusing system that I, as a patron, ever ran into. I can't understand for the patron, why the Cutter system. All those numbers after the letter. I don't know, maybe you don't use it in fiction, but in some areas it is -- why is it of such great importance?

Member of the audience: For patrons who don't know the alphabet.

Member of the audience: It is based on the person's full name, like if it is Shaeffer, or Sheefer, or Sharon, or whatever the last name is -- take the first letter and then after that the other numbers correspond to the following letters.

Member of the audience: Supposedly in alphabetical order within a class. It may be off a little one way or the other, but therefore, it is easier for the patron who has a number, when he finds the leading number, to go down that line, you have a lot of books, biographies of George Washington, perhaps, all together.

Member of the audience: Some of these people may not know, when we talk about Cutter -- it's named for a man named Cutter, who thought it up.

Member of the audience: I would like to say that I am a former school librarian, and I feel rather out of place here, not a cataloger, but I went into a school that another librarian had had and she was a believer in the Cutter system. If I would stop that, that was something sacred that I was taking out of her library. The children were utterly confused -- I mean, this just stifled them, to see all of these numbers on the back of a book. So this was the first thing I did, to get rid of all of those Cutter numbers and started library instruction, and the children became library users. And I think there are just too many numbers for children, or adults, to understand and they are utterly useless. If a person doesn't know the alphabet, then they can't count to ten, probably.

Member of the audience: I do stamping and cataloging for the schools in Monroe County and it is confusing because I do records for Monroe County and I also do AV materials for schools and they have just implemented using the first three letters of the author's name, or the subject, and it is much easier for me. The only problem I have is going back to Cutter, I just hate to after just being able to rip off the cards, using the three letters, and then looking up everything again. It's confusing, too.

Member of the audience: Cataloging should be the way the children know it. In other words, you don't always use the same form of the author's name, you use the one that is on the book.

Member of the audience: I'm talking now as a school librarian. But I think that most children are going to be more sophisticated library users because there is a lot of instruction going on in school. You may not be aware of it, but this is the type of card that most schools use.

Mr. Benedict: May I ask the members of the panel if they would find it more useful and easier to understand if we did just put the first part of the author's name rather than this Cutter combination of the alphabet and the number that represents the author's name? How many of the libraries here are using Cutter?

Member of the audience: I've said this to many people over the years. I grew up in Indianapolis and if that library with all of the millions of books does not need Cutter, why do the rest of the small libraries need it?

Mr. Graham: Our library does not use the Cutter system. They did at one time, but they don't anymore. With my experience in cataloging I don't have a great deal of trouble in finding a book. The Cutter system doesn't bother me especially, but I know of many people that it does bother.

Mrs. Harned: I don't think the system, once I get the drawer out, bothers me very much, it may when I get back to the stacks, and start looking for first the numbers and then the letters, and then the numbers again. I mean that seems a little complicated. It seems to me that the main problem that I have as a patron is kind of related to Marshal McLuhan's expression, "The medium is the massage." I find myself thinking more in terms of my own comfort and time rather than simply the problems with the catalog system itself. I think if I could take the drawer out and sit down and fiddle with it, or have someone bring me the books, as I suggested, the system doesn't really matter. It isn't the system, it's the medium, it's the whole atmosphere, I think, is what I am trying to say. I understand you librarians have certain information which you need to file, to be neat and orderly, classified, and that. I like to see that kind of approach, but frankly, as a patron, all that order and neatness and tidiness is time-consuming for me and it is uncomfortable for me.

Mr. Benedict: Who is responsible for the usefulness of the catalog? Catalogers, users, public service people? Who is most responsible? Is the cataloger any more responsible for the usefulness of the catalog then the public service person? Anyone have an answer to that?

Member of the audience: It would depend upon whether or not the public service people had time to do it, and it would also depend upon the library, the amount of staff, etc.

Mr. Benedict: One idea I would like to get across, I am sure that many of you would agree with me, and don't need this sort of comment. I hope there can be engendered a better feeling, a better relationship between public service people and technical service people. Catalogers should think of themselves as reference people because they are. Public service people should think of themselves as catalogers, they have had some cataloging background at least, and they certainly do work with bibliographies and other forms. I think public service people should think of themselves as catalogers, how to interpret the catalog and make it a useful tool. I think we have too much of a separation here, we really should be working as team members and we cannot use the catalog effectively without the full effort of every member.

Member of the audience: The whole purpose of the catalog card is really to describe the contents of the book, and you may have certain features of that book that you might not be aware of. After you see how it has been cataloged, you would know there is more than meets the eye. There is more there than the author and title. You also have to remember that it depends upon the size of the library

and the size of the collection. If you are in a research library the user is going to have a different approach to the catalog than the reader who just comes in to browse and take out a good non-fiction book, or some good descriptive travel book about the place he wants to go on his vacation. But the ultimate use the reader is to make of the collection can be changed by the kind of cataloging, what is brought out about the book and so if you have a small library and not very many books on the subject it does not need to be so concise.

Member of the audience: You don't know in these small libraries today how sophisticated your reader is going to be. So we have to be prepared for any reader, so I think every small library should have a lot of information on the catalog card and every book should be examined and analyzed in depth.

Member of the audience: I really don't mean that I believe in very simplified cataloging because I know at the State Library we get all kinds of requests from small libraries, and they ask for very sophisticated material.

(Discussion among members of the audience . . .)

Member of the audience: I was going to ask the panel if they ever looked at the tracings, the extra information on the card listed under 1, 2, 3 at the bottom of the card. If they ever actually used that information on the bottom of the card?

Mrs. Ferguson: It depends upon what the purpose would be at that time. What your purpose was in being at the library. Just yesterday I was trying to do a research piece and I read every card in there all the way through, from the top line to the bottom, but if I had an idea what the book was that I wanted to read, I probably wouldn't. I know there are times when I just don't. I think that maybe my comment would be, you have to face it, you have two kinds of readers, and each person may be both kinds depending upon what you want. Sometimes I just walk in and go straight to the shelves, but when I really need some serious information, I go first to the catalog, and I was amazed when I was talking about subject cards. I looked down there and found out people had written things about him that I really didn't know about until I found just what phase of his life they had covered, and just what they had said about him and just what part of this particular book you will find that in. And that's very helpful. But I don't think you can decide that every time a person comes into the library, he has to read through every card.

Member of the audience: Are you aware of the different kind of rules in different libraries and does it confuse you?

Mrs. Polley: I do find the cards very useful when I am going to do a paper on some subject, then I really do find the information very helpful.

Member of the audience: Would it be of any help to the patron who is going to do her own research to have a copy of Sear's Subject Headings? And a copy of the Dewey tables and Index on a nearby table so you could find out what that certain number means that are on the cards, or find out what headings are used?

Panel: I don't know what patrons use the library for research projects. It is only occasionally that I use the library for research. Mostly I read for pleasure and information. It seems to me that you would, for most patrons, raise a lot of questions unless they were people who did a lot of research and I don't know how many you have. If you had a lot, it might be helpful.

Panel: I do know that we have no way of knowing what one person thinks of something -- the skit portrayed that. We think in terms of one way on a subject and the Sear's Subject Heading carries that under another; and that is where the librarian comes in. You just about have to put it in terms of what you are familiar with, and if you can't find it as a subject in the catalog, then you have to ask the librarian, and then she, in turn, has to interpret under what that particular subject can be found in the catalog card. And of course, as you said, you have to have the people behind the catalog.

Mr. Benedict: I am like Mrs. Harned; I become intensely interested in one subject. I am subject oriented. I would like to browse. Of course, sometimes I use the shelf list, and I would like to recommend strongly that you use the shelf list as a reference tool out in public services. Save yourself, save your patrons some time. Along the same lines, before I had any strong interest in cataloging as a specialty, in public services I was inclined to go back to the processing room and get a copy of the subject heading list, whether it was Sears, or LC, whichever applied, and use it because I didn't always know how to approach that catalog. I still do that and I highly recommend that you get an extra copy of your subject heading list, and not just keep it at the reference desk, but put it out on the consulting tables, right by the catalog, and teach people that this is available and how to use it. I think this is the best approach.

Let me analyze the cataloger's problem just a little bit. We must infer from the book, its contents. That's relatively easy, and I'm not sure that that is even a professional task. I think the difficult professional task is to try to infer how that user is going to think when he comes in the door and wants the information that we know is included in this book. We must quit thinking as catalogers so much and think how the patrons will think. I am all for cutting down on some of the information on the catalog card, but I am not for cutting down too much on the various approaches, the subject headings. I would rather see money sepnt to add more subject headings so there are more points of access to the materials. All the different points of accesses as they are thought of by our different classes of users as they come in the door wanting that material that we know is in that book.

Mary Bishop: Thank you all, but we are going to have to call a stop to our questions if we are going to stick to our timetable. We feel that we have merely skimmed the surface and this should lead to further discussion. To summarize our two sessions, we have asked Ed Howard, of Terre Haute, to give us a review of it.

Edward N. Howard: For this summary, I have put myself in the role of a 50-year-old middle-class citizen of your library area. A male, that is, and a white-collar worker in a small industry. I have attended, in that role, last night's session and this morning's, at your invitation, to give you my reactions to what I saw, what I heard, and what I felt.

I liked Mr. Melcher. I thought him a humble man with a rare, almost paradoxical, hard-headed business outlook. I understood what he was talking about when he talked about money, my tax money that you are entrusted with. Of course, you say that we need more money, particularly for books, and Melcher said, and I quote: "Examine a bit more carefully what is used by patrons." Because frankly, I don't give a hoot about your reviews, the intent of the author, and other things you talk about as the reasons that you select this or that. I have only a very few ordinary interests, probably average, and I judge you solely by whether or not you meet those interests, and also how much trouble it is for me to get at the information I need.

Melcher also said to examine your overhead costs, paper-work costs, and I cheered inwardly when he said to have the paper-work load examined by a "young, curi-

ous, uninhibited person who does not hesitate to tell someone, 'That's wrong!'"

He spoke of paperbacks, and he suggested to you a simple system of -- I think he called it -- "Take one, leave one." I liked that idea. I have been throwing my paperbacks away. I guess I probably did not think of you at all, but if I did, I probably thought you would not want them.

What really excited me was his suggestion that if you don't have a book, you could give me a purchase order to pick up one at the local bookstore. Well, I never knew that you could do such a thing. But to be honest with you, I doubt if you are concerned enough about my needs to do this. I suspect that you don't even trust us people in the community.

The questions that were sent up from you in the audience -- I didn't understand many of them, but the point about rentals was clear. If you have the money, "Buy," he said, "what will be worn out in use. Otherwise rent it." That, to me, makes sense.

And Melcher replied to a question about some kind of claim that has to be signed in order for you to get the material from a supplier. Apparently Indiana, from the discussion, is the only state that still has this law. Melcher said that in California and New Jersey they used to have it, but an amendment was passed to the state law that eliminated this requirement. He ended his response by saying, "Why doesn't Indiana?"

I thought there was perhaps too much emphasis on books, because I have need for information in things other than books -- cassettes, for example.

And the skit this morning -- all that beautiful talent! But you laughed at things that I, as a patron, really didn't think were funny. Because, actually, you were ridiculing me. I know that I ask questions that are dumb, and obviously rather funny, when I try to use that card catalog, but what else am I to do? Avoid coming to the library perhaps? And to be just real candid with you, I feel stupid when I try to use that card catalog. I guess, actually, I hate the damn thing.

And the panel of "unadulterated users" -- what came through to me as an occasional patron of the library, is this feeling of reluctance to use the card catalog, the frustration, the trepidation, the time consumed, and I agree because what I must judge everything by, is how it affects my own comfort, and my own time. And one of the panel members spoke for me there.

In this matter of the long numbers on the catalog cards, they don't have much meaning to me really. And the point about labels -- the gentleman on this end (of the panel) said "no library in the state is adequately labeled." I would agree.

The suggestion came that I found very appealing -- I think maybe you could do it -- that a library employee be available at the card catalog to assist, to check the shelves, to get the book for me, because a panel member spoke for me when she said that after checking and getting the information from the card and going to the shelf, and if the book isn't there, if I don't find it, I don't know what went wrong. Anything during the process could have gone wrong.

And the idea was great, I thought, about a shopping cart (for my use) as I browse.

The Cutter system of numbers was quite confusing. I didn't have any idea what was being talked about there. And "for the use of pages"? Pages. What an archaic term to us patrons.

Then, you librarians got to talking among yourselves in the audience.

In closing, as a patron, my own personal comfort and time is what I am most concerned about, and I guess, really, I don't find it too easy to be very sympathetic about your problems. I'm sorry.